

# ROYAL COLLEGE OF MUSIC MAGAZINE

SUMMER TERM 1969

VOLUME LXV No. 2



Gillian Ashby

# ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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*(the order is that of length of service)*

The Union consists of past and present pupils, the Officers of the College and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Activities include an Annual 'At Home' at the College in the summer, and an Annual General Meeting and party in the Autumn Term.

Subscription £1 1s. 0d. per annum, except Members residing outside the British Isles, who pay 10s. 6d. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 pm to 4.30 pm.

The RCM Magazine (issued once a term) is included in the annual subscription.

A Loan Fund is available for the benefit of Union Members only.

THE  
R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE ROYAL  
COLLEGE OF MUSIC, LONDON, AND OFFICIAL JOURNAL OF THE R.C.M. UNION



*'The Letter killeth, but the Spirit giveth Life'*

Contributions of news items are welcomed from R.C.M. Union members;  
also articles of suitable interest, photographs, or poems. For inclusion  
in next Term's *Magazine*, the Editor should receive the copy before the  
end of the present Term.

VOLUME LXV No. 2

1969

# THE R.C.M. MAGAZINE

FOUNDED 1904

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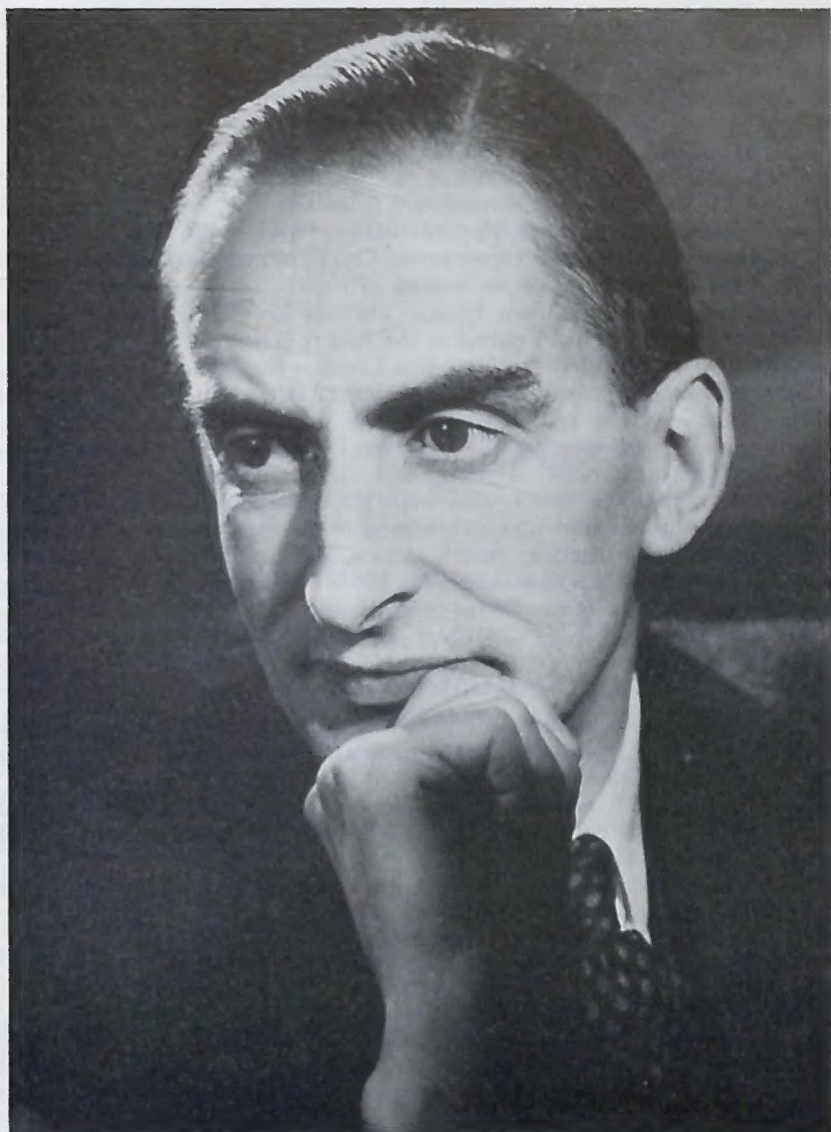
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\*Student      †Junior Department Student.

Subscribers to the Magazine alone pay 10s. 6d. a year, post free. Single copies 3s. 6d post free from RCM Union Office, Royal College of Music, Prince Consort Road London, SW7.



Richard Austin

Director of Opera

## RICHARD AUSTIN

Richard Austin began his career in the theatre, resulting in a post, lasting several years, in the Carl Rosa Opera Company, and engagements at Drury Lane (with Richard Tauber), His Majesty's Theatre, and the Coliseum.

In 1934 he was appointed to succeed Sir Dan Godfrey as Director of Music to the Bournemouth Corporation, where, with the help of Sir Henry Wood, he raised the strength of the orchestra, with which he broadcast weekly, from 35 to 60 players.

The war interrupted his career, and he became Music Adviser to all Services in the Northern Command. After the war, he joined the staff of the RCM and for the next 15 years was in charge of the First Orchestra. He also worked with Clive Carey in the Opera School and succeeded him as Director of Opera, when he retired in 1955.

In 1946, he was chosen by Sir Thomas Beecham to be Associate Conductor for the Delius Festival at the Albert Hall.

In 1947 he founded the New Era Concert Society and for 11 years, conducted many of its concerts at the Albert Hall, and the Royal Festival Hall. Many of the major world-figures appeared at these concerts, whose aim was to open up the orchestral repertoire and provide well-rehearsed performances. During this time, he appeared as guest-conductor at Sadlers Wells, and with all the major British orchestras. Abroad, he conducted in various towns in 14 different countries, including the USA, South America, South Africa, Mexico, Finland, Germany, Yugoslavia and Czechoslovakia. In 1962 he was made an honorary FRCM and he joined the Board of Professors.

## RCM UNION

We are delighted to be able to report that Miss Carey Foster has made a splendid recovery from her recent illness and we look forward to having her back with us after her convalescence is completed.

Miss Elizabeth Sørensen has kindly agreed to act as Co-Assistant Secretary and was co-opted a member of the General Committee at a meeting held on March 4.

We have received from Miss Anne Spalding a gift of £100 to the Loan Fund in memory of John Tooze. We are deeply grateful to her.

### NEW MEMBERS

Landucci, Miss Mary      Lang, Mr David  
Tatton, Mr J. Meredith

SYLVIA LATHAM,  
*Hon. Secretary.*

## RCM UNION LOAN FUND

There are records of a meeting of the RCM Union which was held in 1910 when it was proposed 'that a Fund be instituted under the name of the RCM Union Loan Fund, for the purpose of granting loans to past and present pupils, being Members of the Union, for objects connected with their professional careers, and subject to the conditions hereinafter stated.' I will not give details of the conditions except to say that the loans are interest free. The comparatively small sum of money contributed at that time has been in constant circulation ever since. The first three names on the original list of contributors are Charles Morley, Walford Davies and Albert Visetti. Almost all the loans have been

used for the purchase of instruments. Many eminent performers, including several RCM Professors of today, received help from this fund and probably still have the instruments which the Loan Fund helped them to buy.

In August 1968 the Capital Account was £584 15s. 6d., but cash at the bank had dropped to £70. In January 1969 after another loan, there was £40 at the Bank, but all repayments of loans were guaranteed by regular but small instalments.

In February 1969, the Loan Fund received the generous gift of £100 from Miss Spalding. This was given in memory of Mr John Tooze who in the last years of his life did so much for the RCM Union. We are very grateful for this gift. It has already helped a student to purchase a better bassoon. The money in the Loan Fund is never idle, any contributions would be welcome, especially from those who value an instrument which the Fund helped them to buy.

MARJORIE HUMBY,  
*Hon. Secretary.*

## THE APPEAL FOR NEW DEVELOPMENTS

In October, 1959, the College opened a fund to build a new extension on six floors. Just over six years later the fund was closed at £253,000, exceeding the target by £3,000.

A fresh Appeal for New Developments has now been launched with a target of £172,500 if we include the Exhibition Hall now completed in the East Court. The preliminary stage of the Campaign began on January 10 and, at the time of writing, £42,000 has been received with a further £27,250 promised. As in the previous Appeal, we are being advised by Hooker Craigmyle, a leading firm of fund raising consultants.

The new Appeal differs from its predecessor in two respects. This time, instead of a large sum for one new building, a rather smaller sum is called for to provide a hostel, a recreation hall for students, a rebuilt Opera School, an Exhibition Hall for historic musical instruments, the renovation of some of these instruments, new practice organs and audio-visual equipment. Building was not begun on the new extension until a large part of the money had been collected; this time the College took a calculated risk and started building before the Appeal was opened. By the time these words appear in print, the hostel for men students in Evelyn Gardens will be almost ready for occupation.

The initial success of the Campaign, which has far exceeded that of the previous one, has enabled the College to meet current payments on the new buildings and encourages the Campaign Executive Committee to hope that the target will be reached in a much shorter time. As in the previous Appeal we are greatly indebted to Mr Peter Morrison, Head of the Executive Committee, not only for his generosity but for his keen interest, expert knowledge and drive in every aspect of the campaign.

The Campaign Office in Room 58 on the first floor will remain open at least until the end of 1969 and interested callers will be warmly welcomed. The Bursar, too, will be very glad to explain details and help enquirers with all financial problems, particularly in the technique of executing covenants.

Further progress reports will appear in future numbers of the *Magazine*.

J. T. SHRIMPTON

## ROYAL COLLEGE OF MUSIC STUDENTS' ASSOCIATION

This term has seen a reconstitution of the Students' Association Committee, the idea being to share out the work between more people and to have a fairer representation of all spheres of College. After the reconstitution had been approved by an Extraordinary General Meeting, elections were held and the Committee as it now stands is:—

|                     |                      |
|---------------------|----------------------|
| President           | John Balme           |
| Vice-President      | Michael Bauer        |
| Treasurer           | Alan Bach            |
| Secretary           | Jane Grice           |
| Q.A. Representative | Maureen Mackintosh   |
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| Strings             | Robert Wright        |
| Wind                | Christopher Nicholls |
| Singers             | Elizabeth Lane       |
| Publicity and Piano | Ian Hooker           |
| Brass               | Andrew Mussett       |

Next term in place of the two orchestral concerts usually organised by the S.A. there will be two Chamber Music concerts and fortnightly lunchtime recitals. This is to give more people an opportunity to perform, and for works which are too long for College Informal concerts to be heard.

Christopher Nicholls organised a rehearsal orchestra which functioned three times this term. Notice is given of the work to be rehearsed and players sign up if they wish to play. Although the wind section was always complete there was a distinct lack of string players.

The first S.A. concert was conducted by Lawrence Casserley in which Susan Daniel sang Mahler's *Kindertotenlieder* to the enjoyment of all.

In the second concert conducted by Edward Warren, Roy Carter gave a superb performance of the extremely taxing Strauss oboe concerto. The programme also included Copland's *El Salon Mexico* and Vaughan Williams' *London Symphony*.

There have been three parties this term, two informal ones in the canteen and one reception in the Donaldson Room after the College performance of the *Verdi Requiem*.

On March 3 at the Royal Albert Hall the four London Music Colleges combined to perform *Verdi's Requiem* in honour of the Sir Henry Wood Centenary. This was an immensely moving performance in the presence of Her Majesty The Queen and Princess Anne. All who took part, both singers and orchestra, gave of their best and it was an experience that we shall not forget.

This coming term one of the most important aims of the S.A. will be to raise money for the New Building Fund. So far there have been many amusing and imaginative ideas for fund raising, some practical and some not! There will be a Summer Ball in the Concert Hall with proceeds to go to the fund. This is the first time a Ball of this kind has been held actually in the RCM and it is hoped that it will be well supported and prove to be popular so that it may be the first of many to come.

May 2, 1969.

JANE GRICE,  
*Secretary.*

## AN UNUSUAL GLIMPSE OF SIR GEORGE GROVE

I. A. Copley

When the RCM first opened its doors in 1883 it numbered among its foundation scholars a young Ulsterman, Charles Wood (the Morley Scholar in Composition) who was destined to become one of the first 'home-trained' students to be appointed a Professor at the College, and the first person to be elected to a Fellowship in music at a Cambridge College. Ultimately he became Stanford's successor as Professor of Music at Cambridge, and was to be regarded, with his master, as among the finest teachers of Composition of his time.

Wood, the foundation scholar, owed much to Sir George Grove—the founding Director; friendship, professional encouragement, the opening of cultural doors, and, on occasion, helpful advice. Grove, for his part, made of Wood something of a confidant, and would unburden himself, sometimes in a surprisingly uninhibited fashion, as to what was 'on his mind'. Grove also made use of Wood's encyclopaedic knowledge of Beethoven in particular and classical music in general—a fact which he duly acknowledged in his monumental *Beethoven and his nine Symphonies*.

Wood kept twenty-seven of Grove's letters, and now, thanks to the generosity of his surviving son, Mr E. M. S. Wood, they are to be preserved in the RCM Reference Library. The earliest of them dates from the period between 1883 and 1887 when Wood was a full-time student at the College, and the latest from 1897. Wood migrated to Cambridge early in 1888 first to Selwyn College and afterwards to Gonville and Caius originally as Organ Scholar (1889-1894) and then as a Fellow, but he retained his association with the RCM having been appointed a Professor of Harmony in 1889. Grove resigned from the Directorship in 1894, but led an active life in retirement until his health began to fail in 1899.

Grove was a voluminous letter writer. From his desk in the old RCM building (now the Royal College of Organists) or the old frame house in Lower Sydenham that had been his home from 1860, he would pour forth missives all written in his own very distinctive and all but illegible hand. He rarely included a date in his letters to Wood. Some can be given an approximate date by reason of their contents, for other any date is an inspired guess, but whenever they were written or on what subject, their value is immense. They throw a most revealing light on the mind, character and interest of one who must be counted as among the greatest of the Victorians and whose influence on the RCM was (and is) incalculable. As his biographer C. L. Graves observed: "'G' never wrote a letter in which there was not something characteristic'.

A few extracts will serve to demonstrate this!

Grove is concerned for Wood's literary taste (Monday 7½ p.m.):

'I am an unhappy wretch—some one has made off with my one vol. Wordsworth. But I hope that another has reached you by this time and that you *have read Peter Bell!*'

He wishes Wood to try his composing hand at something different (Sept. 1 (St Partridge)):

'You have now fully established yourself in my mind as a writer of song of sentiment—I should like now to see a good quick or brilliant song or

two from you such as Mendelssohn's *Reiselied* in E minor or Schubert's *Aufenthalt*. What do you think of that?"

He has his doubts about translations (October 15, 1887):

'I have been thinking of words for you. How would Byron's "I wish to tune my quivering lyre" do for you? They are very fine idiomatic English. I am afraid of your wasting your time on translations from Danish, for translations are always 2nd rate even when done by good writers'.

He raises a Beethoven point (October 29):

'F. Ries tells a story of his pointing out to Beethoven two fifths in his Quartet in C minor (no 4 of Op 18)—Could you be so kind as to find them out for me? There's a score here if you have not got one.'

He is worried about the training of singers (April 2, 1888):

'... I wish I could unburden myself to you about *singing*—it is one of the few things that gives me anxiety at College.

I cannot but feel painfully that it is not taught in the same systematic and thorough way that the Piano and the Violin are. Everything seems against it; the pupils in most cases seem to acquire a conceit, and a want of interest in their study that is not possessed by the instrumental pupils—then their throats are so easily put out of order; and there is the constant temptation to sing things which will get them applause instead of the ineffective solfeggi studies which are necessary for forming the voice; and then the most effective songs are so often the worst music.

Altogether the path of a singer seems beset with difficulties... Surely it could not be difficult to treat a singer as one does a Piano player, to keep them at scales and exercises till they can do better and then to go on by degrees, increasing the difficulty of the pieces or songs as the voice can do them.'

He is worried about immortality (April 11):

'... oh dear if one could really believe—not only feel, but believe—in the next world! Forgive (me) for this burst, dear Wood, but if you had lost two daughters, and half a dozen of the most intimate friends possible, you would feel the same.'

He is elated by a Beethoven discovery (May 1, 1888):

'I have just made a curious discovery—viz. that the very characteristic beginning of the C minor symphony (the two statements of the subject with the terrible pauses) was a late afterthought in the composition. His original intention was to begin it much as it now stands in bar 5... isn't that curious?'

He passes on the latest about Brahms (Wednesday night):

'Brahms, I hear, goes every day to hear a fine gipsy orchestra in the park at Vienna and has written gipsy part songs. Goodbye I must go to bed.'

He is enthralled by Oxford (July(?) 4):

'I went to Oxford on Friday to hear the Merry Wives (very good) and the place *delighted* me. The extraordinary combination of the natural beauty of the trees and the tasteful and historic architecture was most

touching and I was profoundly impressed by the *amplitude* of everything. These great splendid grounds and homes—and here am I fighting for a wretched little 300 ft.—150 ft. for my new College!

He is triumphant about the External Examination (March 30, 10 p.m. :

'We had a splendid exam: of the ensemble, orchestra and choral class today: Exam'rs. Manns, Henschel, Cummings, Piatti. They played Schumann's overture to Faust (Holmes) parts of E flat Sym. Mozart Stanford—and then Manns brought out the score and parts of B. Scholz's new symphony the first movement of which they read in *splendid* style—one  $\frac{1}{4}$  bars hitch in the oboe part alone, the rest was magnificent. Henschel and Piatti were astonished and as for Manns he made no end of a speech before leaving the desk. Piatti told Joachim an hour afterwards (who told me) that he was delighted'.

He suggests Wood should write some Church Music (July 18):

My dear Wood,

I have been talking to Dr Bridge about you and suggested that you should write a full morning and evening service for Novellos 8vo series. It would make your name widely known, and, if done as I anticipate, would become popular. It should contain Te Deum, Jubilate, Benedictus (not Benedicite)—Communion Service Kyrie, Gloria, Creed. Evening—Magnificat and Nunc Dimittis.

It should be short and not elaborate (*that wastes time*) (Sullivan's is too long) Bridge says that Garrett's services are useful models, as far as form goes and I have told Novellos to send you a copy of two.

Forgive this interference. It is only because I think it will do you good and that you will do it well.

Yours ever and ever,  
G. Grove.

He is disappointed with *Parsifal*, which he has seen at Bayreuth (Sunday, September 15 (1889)):

'Well of course, one hearing of such a work is nothing—and of *this* work less than nothing. The circumstances of the dark theatre, the hidden orchestra, the very prominent and brilliant stage and the *extraordinary* stage effects and machinery—are all so new that of themselves they put you off your balance: then the piece is so unusual in its form, and the necessity of knowing it beforehand so essential, that all goes against a first hearing, especially in one so slow of taking things up as I am; and I confess I was disappointed and very wearied. In the 1st act the Leit-motives tired me. They got monotonous and one always seemed to know what was coming... Also the performance was not what I expected, the acting poorer than I heard it was—the chorus out of tune often etc.'

He congratulates Wood on his engagement (October 5, 1897):

'My dear old G.,

I was very glad to get your nice letter this morning and to hear all your news in which I see only one *lacuna* viz the lady's name. You give her a splendid character, and you have my best wishes for your success and happiness.

Alas you will never see me at your new home. I am getting old and too fat, and the best I can hope for is to be talked about with the old affection.'

## MUSICAL HEALING

Geoffrey Tankard

Music has been used to restore health to the body and mind for 3,500 years.

Incantations were supposed to encourage female fertility, and the magic of melody was used to that laudable end by Egyptians, Greeks, Indians and mid-Europeans. In what key, if in any at all, whether duple or triple time, loud and martial, or soft and soothing, we are not told.

Even to-day the more primitive races use musical inspirations to aid eugenics: may one say counterpoint for conception, or fugues for euphoria?

In biblical times, David played to King Saul to restore his downcast spirits, leaving him 'refreshed and well'. Alexander the Great's wits were supposedly restored by music on the lyre. Farinelli, the most notorious of castrati, kept King Philip V of Spain somewhat sane by singing regularly to him. For 25 years he dominated the scene in Spanish music. Some singers claimed to dispel fevers by their vocal efforts, but it has never been recounted how many fevers have been caused by ill-advised vocalisations.

Flute-playing was at one time widely advocated for sciatica and gout. Homer himself stopped a bleeding wound in Ulysses by instrumental music vibrations. Chopin has been recommended for insomnia, while Chamber music is said by some to be the surest cure for wakefulness.

Shakespeare speaks of the 'amorous' flute, and it is a fact that amateur orchestras often have the choice of five or more flutes with not a single horn, bassoon, harp or tuba.

In 'Twelfth Night', music is 'the food of love', and there are many hundreds of references to music in Shakespeare, where songs or instrumental music are introduced to heighten the drama, or to influence character and mood. Boys with unbroken voices were used for magical songs and presumably for the lyrics of Ophelia and Desdemona. Music is used to invoke atmosphere in 'The Tempest' and 'Midsummer Night's Dream'.

The actual science of music as a form of healing the sick in mental hospitals is of recent origin.

It is acknowledged by all that music can make you feel happy, and if you feel happy you are not feeling ill. Music has profound physiological effects too: it can relieve pain, tension, loneliness and fear.

There is no doubt that rhythm stimulates circulation and is therefore helpful to those afflicted with cold feet and chilblains. Music can raise or lower the blood pressure. The heart beats faster to exciting music. Breathing and digestion can be influenced by the pitch, loudness or softness of tone, but no doctor or musician can yet order specifically: 'Brahms for ulcers', 'Debussy for toothache', 'Wagner for wind'.

It is, however, in mental health that music can be most used as an aid to treatment.

If for instance, the blood pressure is increased, more blood is supplied to the extremities and this generates warmth and nutritive qualities to the body, thus helping to restore the sick to a happy state of mind.

Many years ago the writer gave piano recitals in a few large mental hospitals, old folks' homes and prisons in England. In one prison he played 'The Moonlight Sonata' to 500 men on a Sunday afternoon.

Amongst the audience were two murderers under sentence of death. They expressed a wish to be present—one of them was, incidentally, reprieved two days later.

Restfulness may be induced by suitable music being played.

Soldiers march well to a fine military band. In rehabilitation centres, where remedial exercises must be performed regularly to restore injured limbs, the use of music helps to prevent boredom by interesting the patient in a pattern of movement whereby he can not only take part in a concerted effort, but keep his mind from tiring, thus preventing half-hearted muscular efforts. In large factories workers improve output by hearing tuneful evenly-swinging melodies.

Music has a powerful effect upon some animals—horses, sheep, bears, birds and snakes. Did not Orpheus with his lute tame wild animals? Dogs often howl to music, but this is no proof of pain—rather, may it not be a sign of emotional stimulus of an unusual kind? For it makes them neither snarl nor bristle.

Cowboys sing to soothe their herds, and many a milch cow gives more freely of its milk if encouraged by gentle music, for just as the milk-maid's song encourages greater out-put; relayed, quiet 'Music-while-you-work' keeps her happily at her task.

Dancing marathons would be unthinkable without the psychological aid of music. It has even been claimed that music helps the eyesight. Hesitancy and stammering are often cured by singing. Every teenage boy or girl should master a musical instrument because it is a great emotional outlet. Boys, especially, love trumpets, clarinets and drums.

Music is a formal art (though the design may be abstract), but it is also an emotionally expressive art like poetry or painting. The fact that music has a message, without the aid of words, causes it to go direct to the soul without having recourse to the channels of thinking. Music, at its best, has no literary meaning in the accepted sense of the word, but it is by no means 'meaningless'.

Mozart said: 'Notes are more definite than words'—certainly they cause less friction, which is one reason why it is the universal language 'par excellence'.

The response to music, when it is sincerely felt, is exclusive and absorbing, and for this reason its roots are fundamental in the soul.

Music can heal and help the sick: it can sometimes effect a complete cure. It is easy at hand and may be switched off; therefore it need never hurt. Perhaps any art, profoundly enjoyed and shared could do as much, but for some people 'William had the Words'—'Mark well the music!'

### WHAT DO THE STARS FORETELL?

'Charlotte Moorman playing the 'cello soaking wet. She is wet because she has just emerged from a tub of water into which she threw herself fully clothed. Charlotte also plays the 'cello in a plastic bag, fries eggs, and uses hammers, whistles and fires a gun during her recital, all to enthusiastic applause from her definitely avant-garde audience.

'During an interval, we asked way-out Charlotte, who was munching at a pan of fried eggs, just what her twelve minutes' writhing in the plastic bag meant. "Surprise", she said, "you really don't know? You must have been born under the wrong sign of the zodiac". We went on our way, glad that we had.'

Explanation? of a recent Newspaper illustration. EDITOR

## MUSIC AND EMBROIDERY IN THE CITY

The Church of the Holy Sepulchre, Holborn Viaduct, besides being a historic City Church, has a special interest for Musicians. Nearly a hundred years ago Sir Henry Wood was baptized in this church and later became assistant organist. His ashes now rest under the window which depicts St. Cecilia, patron Saint of Music, with two medallions showing young Henry at the organ and Sir Henry conducting a Promenade Concert. Two other Memorial windows are for Dame Nellie Melba, and John Ireland.

This small side chapel is now known as the Musicians' Chapel, and the Book of Remembrance is kept there, in which are recorded the names of professional musicians who have died. Just over a year ago a scheme was started to beautify the Chapel with embroidered Kneelers, as memorials to musicians whose names are in the book. Each Kneeler bears a musical phrase closely connected with the person remembered, often chosen by the family, as having a personal as well as a public significance. To mention a few: Sir Hubert Parry—'Jerusalem', Sir George Dyson—theme from 'The Canterbury Pilgrims', Marion Scott—theme from a Haydn quartet, Denis Brain—theme from Mozart horn concerto, Myra Hess—'Jesu Joy', Kathleen Ferrier—'Blow the wind southerly', and there are of course many others already completed and being made. Merbecke's 'Kyrie', in the old notation, appears on the altar cushions, enclosed in an intricate and beautiful border. Professor Thurston Dart gave valuable advice on the design and correctness of the music. There are also two charming Wedding Cushions embroidered with rings, bells, orange-blossom and gold chains!

Every year two important services are held in St. Sepulchre's. The Feast of St. Cecilia is celebrated in November, and the Lord Mayor attends, with a distinguished company of City dignitaries, musicians and other well known persons. The Kneller Hall Trumpeters, Choristers from the Chapels Royal, Westminster Abbey, St. Paul's Cathedral and Canterbury Cathedral, sing the service, at which their own Clergy and the Rector officiate.

In May is the Service of Remembrance, when we remember those whose names are in the Book, and for this service the London Music Colleges take turns to provide a students' choir. In 1968 the R.C.M. students sang, conducted by Richard Latham, and the first Kneelers were dedicated and carried to the Chapel by their workers.

In the church itself the Lord Mayor's Pew is being fitted out with cushions on which golden trumpets blow the notes of a fanfare—composed by Harry Stubbs—while the Kneelers have a border design using the Bells of Old Bailey.

Among the Kneelers in the Chapel is one inscribed simply 'Malcolm Sargent', with the opening bars of the Hallelujah Chorus, given by friends in Stamford; but it is felt that the Church should contain a special and distinctive memorial to Sir Malcolm, the successor to Sir Henry Wood as conductor of the Proms, and himself such a famous and well-loved figure in Music. So an Altar Frontal is being prepared, of green brocade, embroidered with the instruments of the orchestra in gold thread, and with his name and dates stitched into the silk lining. Alms bags are

already finished and a matching set of Kneelers is being worked. The originator of this scheme is Mrs. Marie Worsley, well known as an embroideress, a writer and a lecturer, and an enthusiastic amateur musician. It is she who was responsible for much of the fine work done for Chelsea Old Church, after its restoration, and she is working untiringly for St. Sepulchre's, designing, preparing work for us to do, making up cushions etc. and also producing beautiful work of her own. As there is no official fund for the materials money has to be raised by donations and fund-raising efforts such as musical evenings and coffee mornings which friends have generously supported; but if anyone who reads this would like to send a donation, however small, towards the Altar Frontal, please send to Margaret Bissett, c/o *RCM Magazine*, and we shall be most grateful.

St. Sepulchre's belongs to *all* of us professional musicians; for weddings, baptisms, memorial services, and midday recitals. When the re-building of the City is completed and there is once more a resident population in what has for so long been only a business area, this church, and many others, may again become a centre of worship and social life for these city dwellers. We hope that our Embroidery will endure, adding beauty and interest to St. Sepulchre's, as well as being a continual remembrance of those who gave so much to music.

MARGARET BISSETT

Since this article was written a Kneeler has been completed for Eugene Goossens, and another is being embroidered in memory of Sir Hugh Allen.

## BYWAYS OF BIOGRAPHY

Musings while reading the entry in 'Grove' under 'Sir Hubert Parry.'

It is salutary to be reminded that names once famous and taken for granted soon fade into oblivion, e.g., Henry Hugo Pierson. We read in 'Grove' that Parry, after taking his B.A. degree, went to Stuttgart to study with Henry Hugo Pierson for the long vacation. Who might Pierson be, since his name can be dropped so casually in the context? Turning the pages one soon finds that Henry Hugo Pierson (the teacher of C.H.H.P., b. Oxford 1815 and d. Leipzig 1873) was a son of Rev. Dr Pearson of St John's College, later Chaplain to George IV and Dean of Salisbury. Young Hugo was sent to Harrow, gaining the Governors' Prize for Latin hexameters and moving on to Trinity College, Cambridge, intending to become a physician. His genius, however, quickly made it evident that music should be his career. Attwood and Arthur Corfe were early influences, the former being a pupil of Mozart and the latter of Clementi. Pearson's baptismal names were Henry Hugh Pearson and the new Germanic spelling was adopted a few years after his studies in Germany from 1839 onwards. His teachers were C. H. Rink, Tomaschek, and Reissiger, the first being born in 1770 as was Beethoven. Rink studied under Kittel\* one of J. S. Bach's best pupils, and also under Forkel, the biographer of Bach, giving a direct tradition of performance for the great man's work. Tomaschek was a Bohemian—or Czech, as we now say—born 1774, died 1850. His life followed that of Beethoven, who was about 4 years and 8 months older, and in 1798 he was at a concert in

\* J. C. Kittel, Bach's last pupil, the source of valuable information concerning 18th century conventions in the use of the pause, referred to by Arthur Alexander in his preface to Bach's *Inventions*, Associated Board Edition.

Prague when Beethoven played his Op. 15 concerto and some solos and improvisations. Tomaschek writes: 'His grand style of playing and especially his bold improvisations had an extraordinary effect upon me. I felt so shaken that for several days I could not bring myself to touch the piano.' His house seems to have been a centre of music in Prague, and the long list of distinguished pupils show him to have been a kind of Leschetizky of his age. Karl Reissiger, a much younger man, being born in 1798, was mainly interested in opera and produced several successful works in his day. He succeeded Weber at Dresden as conductor of the German opera. Pierson is thus seen to have a very important background in his training. While in Leipzig he became very friendly with Mendelssohn and became acquainted with Meyerbeer and Spohr and also Schumann, who reviewed his six songs to words of Byron most favourably. These had been written whilst Pierson was an undergraduate at Cambridge. He was elected Reid Professor of Music in Edinburgh University in succession to Sir Henry Bishop in 1844, and some 70 years before Sir Donald Tovey who as a boy had some lessons from Parry. Pierson however very soon resigned and returned to Germany where his gifts received more praise than in England. Perhaps this was because his thoughts and efforts turned to opera which would have more openings there than here. In any case he became quite successful as an operatic and oratorio composer.

Pierson was just one influence in Parry's tutorial background. Others were Sterndale Bennett, G. A. Macfarren, or, even greater in influence, Eduard Dannreuther, who had a surprising number of 'firsts,' being first to play Chopin's 2nd concerto in these islands, also the Grieg, Liszt A and Tchaikovsky Bb minor. All were men of great interest, Bennett and Macfarren being successive Principals of the RAM. Macfarren, after being stricken with blindness, continued to work with an amanuensis, like Bach, Handel and Delius. With such a rich source of tuition Sir Hubert Parry's later achievements, acknowledged as the beginning of the English Musical Renaissance, were based on a foundation and tradition of no mean order.

CORNELIUS FISHER

## ANTHONY MILNER

Anthony Milner undertook lecture tours of the USA in 1964 and 1966; in 1965-1966 he was composer-in-residence at the Summer School of Music and Liturgy, Loyola University, New Orleans, and in 1967 Member of faculty at Boystown Summer Music Workshop, Omaha. This year he has a lecture-tour of Canada and the USA, his subjects include 'Recent trends in British Music', 'Recent British Church music', 'Britten's religious dramas', 'The *castrato* in 16th and 17th century Italian church music' and 'Formal structures in the symphonies of Henze'.

His compositions recently performed include: Song-cycle 'Our Lady's Hours', 'Wind Quartet', 'Chamber Symphony', 'Divertimento for Strings', 'The City of Desolation', 'The Water and the Fire', 'Salutatio Angelica', 'Sinfonia pasquale', 'Te Deum' and 'Mass'.

Future performances are: 'Midway' (contralto and chamber orchestra) and 'Roman Spring' (soloists, chamber choir and chamber orchestra).

## POETS' CORNER

### FOR LIVING

Who strive for flowers at your feet,  
Stand still:  
The earth is kind.

Who seek out flowers for your hair,  
Lie down where flowers grow.

Who stands with flowers in her arms,  
Let her be comforted with memories.

Who long for flowers at your heart,  
Be open to the sky:  
The earth is kind;  
And truth is sun-blood of the mind.  
Be still.

DENNIS SOMMERS

### AFTERTHOUGHTS

Duchamp's discovery and  
Cage's silence are consequently  
Akin in making  
Us aware . . .

(In La Monte Young's "Poem"  
Anything may be done for any length of time --  
Perhaps eternity?)

Music, however, is not a substitute for anything  
*Music is not a symbol for experience,*  
By its nature it cannot represent  
*Or a communication*  
Music is the only  
*Of an experience*  
inevitably  
*It is*  
Abstract  
*Experience*

Art.

(Not music, then; sound.)

(No meanings; sound.)

(No art, then; sound.)

(No symbols where none intended.)

If we recognise the beauty of a pebble,  
(the chance object),

Why do we not recognise the beauty

Of the sound of dripping water?

And if we appreciate the beauty of All around us,

We will destroy the artist's monopoly on life.

"See how much more beautiful  
Life has become?"

MALCOLM R. BENNETT (16 years)

## THEIR MUSIC

Music is a lovely thing,  
When played by harpsichord or string;  
Some melodies that we can play,  
Were made by men of yesterday.  
Bach and Mozart came along,  
To put sweet music to their song,  
"Though Beethoven grew quite deaf,  
He still could write his treble clef!  
And so I end this faltering rhyme,  
With thanks for music of their time.

EMMA HART (13 years)

## LETTERS TO THE EDITOR

Dear Sir,

Mr J. E. Lunn is assembling a book of pictures of Ralph Vaughan Williams to supplement the books already available describing his life and works, and has asked for my assistance. He wishes also to make as complete a collection of photographs as possible for the Vaughan Williams Archives in the British Museum. We are looking not only for photographs which show RVW as the main centre of interest, but also for photographs in which he may appear only as one of a crowd.

I would be grateful if anyone who has pictures (except, of course, which the owner knows to be in our possession), and who is prepared to lend them for reproduction in the book, would send them to the following address:

Mr J. E. Lunn,  
Woodleigh,  
Pitchford Lane,  
Sheffield,  
S10 3PL.

The pictures would be returned to the senders as soon as copies had been made.

Yours faithfully,  
URSULA VAUGHAN WILLIAMS.

Dear Sir,

### ADRIAN BOULT FOUNDATION

Sir Adrian Boult was the first eminent musician to give his support to The British Institute of Recorded Sound, of which he is a Vice-President, and for a considerable period he was our Chairman. It is indeed largely due to his continuing help and encouragement that the Institute has won official recognition as the national sound archive of this country and has become one of the largest and most comprehensive public reference collections of records in the world.

In honour of Sir Adrian, on the occasion of his 80th birthday, the Institute is establishing an Adrian Boult Foundation, which will commission and publish (sometimes in recorded form) an annual musical lecture or similar function.

Most of the money needed to endow this Foundation has already been provided by generous contributions from the Performing Right Society, Phonographic Performance Limited (representing the British record

industry, the BBC, the Worshipful Company of Musicians and the Incorporated Society of Musicians.

We feel, however, that many other organizations and, indeed, individuals might like the opportunity to express their gratitude to one of the great British conductors of this century for what he has done for music in Britain, including recorded music, by contributing to the Adrian Boult Foundation and having their names inscribed on the list of its supporters. Contributions will be gratefully acknowledged and should be sent to The British Institute of Recorded Sound, 29 Exhibition Road, London, S.W.7.

Yours faithfully,  
EDWARD G. BOYLE, *President*.

Dear Sir,

#### EXAMINATIONS

Competent Brass Player seems to be one of those students who wants everything made easy for them. Can he not see that this would not be a very kind thing to do? On the contrary, everything should be made difficult. To learn to give of one's best in adverse circumstances is an essential part of professional training and exams are an essential means to that end.

Nerves? One is always nervous. The greatest artists suffer from them. One learns to master them. Time? A well-planned 20 minutes is quite long enough to assess almost anyone's capabilities. The preliminary rounds of international competitions are seldom longer, nor are BBC auditions. Opera house auditions, at least in the first instance, not as long. As for orchestral ones, how often may an orchestral player — which presumably Brass Player will become — not find his whole future dependent on one 10-minute audition? It is no good then him complaining about 'nerves' or 'lack of time' or 'an off-day'. The only answer he will be likely to get is a brusque 'next, please'.

Professional life, when he enters it, he will find hard, pitiless and often I almost said usually extremely 'unjust'. How better to get prepared for it than by submitting to regular examinations by impartial but inflexible examiners?

Yours truly,  
ALAN G. MELVILLE

Dear Sir,

#### THE RESTORATION OF EARLY KEYBOARD INSTRUMENTS

Professor Bernard Lovell has in these last few years been warning astrophysicists that premature landing on a planet might affect the evidences of original life. Pioneers may so easily be destroyers. Nowhere has this been so fully illustrated as in the field of early musical instruments. England was a pioneer in appreciating and playing them. Now nearly every instrument in this country has been so restored that it is impossible to find one the tone of which can really be said to be original. (Tone, in any case, is the last thing to be considered by restorers.) The so-called modern English *harpsichord* has little relation to its historical predecessor. The same is true of organs. The original regulation of pipes cannot be found now that they have been cut for tuners. Harpsichords have had too thick strings to help give a good action with leather plectra; leather plectra are often an inadmissible innovation since they destroy the light strings of old harpsichords and give a false note; frames have been altered to take the additional strain of heavier strings.

Reading the articles written in the last few years about, for instance, the stringing of Italian instruments, the expert is seduced into complex ratiocination based on very slender evidence of compass and pitch. One is reminded of the mediaeval 'biologists' who argued for days about the number of teeth in a horse's mouth, the argument being based on the data of an 'authority', rather than on looking inside!

Happily it is still possible in France, Germany and Italy to find much evidence of the original strings and wire gauge. Indeed a comprehensive picture is beginning to form abroad, and it is discouraging to come back and see how in England the wrong strings have been put on German clavichords and Italian harpsichords, strings which would strain the instrument. Consequently it cannot be kept in playing order and must be detuned. This has happened even in famous Museums. Even worse, perhaps, is the practice of strengthening the cases to take the strain.

This is perhaps the centre of the grudge that a maker, or one who reproduces historical harpsichords, has against the restorer. Unless he has made countless new instruments he does not know what factors affect the tone. So often restorers make additional barrings or casework which completely alter the harmonic development. (It is quite easy to turn the resonance of an Italian into that of a Flemish instrument, to name two opposing types of harpsichord.)

The earliest instruments were very light and free to vibrate. The balance between the tension of the strings and the structure of the case in all schools of early instrument making was a delicate one, the case being of prime importance, the strings being a secondary factor which must not bend or distort it. A really good maker will respect the work of earlier craftsmen and understand the complexities of the rules. He would probably prefer not to touch them at all.

Several times recently I have had the rare experience of hearing an untouched instrument of the eighteenth century. The effect is quite different from that of restored ones. The new evidence is mounting up that the stringing and regulation of harpsichords before 1600 was much more gentle, and the construction of many of these would appear to confirm this. If so, all those retored to date have been restored with an eighteenth century dynamic and not a sixteenth century one, and new modes of playing them will have to be found.

The Royal College is fortunate in possessing at least one such harpsichord, for the upright harpsichord of the fifteenth century is one of the most interesting in the world. It would be of enormous benefit to future generations if all the evidence were left visible: every bit of existing string, plectrum, dampers where they existed, bristle, wood, even the dust in the bottom, which often contains many clues; as to how the wood was treated, how cut, what quills were used, what strings were changed, and possible treatment against woodworm and fungus. The importance of each factor is for each individual expert to assess according to his previous experience and the new data. And with so much new evidence around the corner perhaps it is impossible for any one of them to make a decision in the field of restoration at this moment.

MICHAEL THOMAS

## I STEPPED OUT

And, as I stepped out into the night, it seemed as though I had crossed a threshold, between triviality and eternity; the sweetness of the night air filled my nostrils, and I was struck with the awe and beauty of that silent, midnight Paradise.

Silhouetted dimly against the almost royal blue of the sky, I could vaguely make out the black shadows of the trees, swaying rhythmically to and fro.

There was no sound. Only the rustle and gentle whisper as the breeze kissed the leaves above my head. I walked slowly down the path, and found myself at the edge of a tiny pond. The stone surround was cool. I sat down and dabbled my hand in the still water, breaking the surface with little ripples, and letting it trickle elusively through my fingers. The moon appeared from behind a cloud, and immediately the dull waters were transformed, now glistening beneath its soft, lambent glow with an almost magical, silver phosphorescence, making little rectangular patterns of light on the surface as it filtered through the over-shadowing trees.

I was in a dream, far away in a world which no-one could ever enter ---the kingdom of my mind. I thought, and wondered. There was something deep inside me, a thirst which could only be assuaged in the quiet serenity of the night, when I was alone with my thoughts.

I had time, to think things out, the busy turmoil of a world of turbulent unrest, wars, dispute and brutality, man against man.

What was it I wanted --- everyone wants so desperately deep down inside them? Peace? --- Peace! Peace was the complete and simple answer, a time of peace when I could be alone, with God. I was in prayer when I was at peace. I was in direct communication with God. His small Garden of Eden was the only place where I could find such silent power, not through a minister, nor through intellectual discussion with a group of educated, university professors, but in absolute direct contact, here, in my own back garden. I had a purpose in life, I became a complete soul, filled with love, independent of the world. I was an individual in Christ, not just a useless puppet, wafting to and fro where society would carry me.

I gazed upward toward the sky. Millions of tiny stars, floating like so many miniature yachts on the distant sky-ocean of blue---one immense reflection of each pure lily on the little pond by which I dreamed.

Just a drop in the ocean.

The weeping-willow drooped gracefully, its frondy branches but an inch from the water. You never know, perhaps that little pool was its tears, shed silently in the privacy of the night---like mine!

GILLIAN C. SMOKER  
(14 years)

## OBITUARY

### HENRY BRONKHURST

Henry Bronkhurst died suddenly at his home in Wembley Park on January 8, 1969. Born in London, he studied piano at the Royal College of Music under Arthur Alexander. Here he met and married Marie Wilson, the violinist. They had one small daughter who died at the age of five. In 1925 he founded the Henry Bronkhurst Trio and for very many years he was a regular broadcaster. During the last war he was for some time on the administrative staff of the BBC. He joined the staff of the RCM in 1943, remaining there until the time of his death.

Apart from solo playing, he did a considerable amount of accompanying, playing regularly with several distinguished instrumentalists. He travelled widely in many parts of the world as examiner for the Associated Board.

Henry Bronkhurst was a man of discernment and sensibility. Beneath the exterior of this gay and witty personality lay a deep involvement with human suffering and man's inhumanity to man. Always a rebel with a strong sense of outrage at social injustices, with a loathing of violence, as also of all hypocrisy and sham, and a deep love of simplicity and truth. He was no intellectual (in fact he had a positive dislike of this term) but he was most interested in all aspects of life. The complete musician, he was also absorbed in the other arts, and was a great reader. His penetrating mind was uncluttered by sentimentality and wishful thinking. Progressive in outlook with a rich thread of most original humour running through his whole personality.

With the sensibility and awareness of the artist, it was this great sense of humour which enabled him to come to terms with life. He loved the solitude of nature and was a truly mature human being. The few of us who counted ourselves amongst his close friends are desolate at his passing, and the richer for having known him.

NORA GRUHN

When Henry died, I lost a valued friend, a loss I shall feel deeply for a long time, for whenever possible we met on Wednesday evenings for a gill.

Henry was by nature a quiet man, but if one could get him to drop his shield of 'reserve', then he really became quite verbose and his anecdotes were more than amusing.

His stories of his Trio and his days at the BBC were really funny. Yet, he was one of the few people I have met with whom I could spend an hour or so, not saying a word and still enjoy his company. On many occasions we met at Lords, spent the day together, enjoyed our cricket and hardly spoke. I think he enjoyed himself; I certainly did.

Henry gave a lot to the RCM both as an outstanding pupil and a Professor. In the latter rôle not always quite so successful, for it is a fact, that one cannot make bricks without straw. His life was the RCM and his friendship with Mr Peter Morrison, I am sure, helped to originate Mr Morrison's recent munificence and eventual membership of the College Council.

*Requiescat in pace!*

P. D. SHOWAN

## ALICE IBBOTSON

(Mrs Walter Barnes)

Alice Ibbotson was not a member of the Union, nor had she visited College very frequently during the last year; but her interest in all that was going on, and her talk about it all was always refreshing and stimulating. I was a student with her during 1899-1902. Her studies were organ and piano, and she stayed on at College for some years. She often talked of T. T. Noble and Edward Bairstow with whom she was associated at York and who had a high opinion of her musical gifts. A vivid personality, a wonderful friend, she will be remembered with affection by her many friends whom I count myself fortunate in being among the number.

WILLIAM H. HARRIS

## MARGARET RITCHIE

1903-1969

Margaret Willard Ritchie was born in Grimsby and was educated in Italy and in England; her teachers included Agnes Nicholls and Plunkett Greene. Her clear bright tone and her sensitiveness to intonation and phrasing were often shown to perfection in Handel and Mozart and she was equally at home in Monteverdi and Purcell and in the roles that Britten wrote for her in 'The Rape of Lucretia' and 'Albert Herring'. Recently she had given master classes, and in 1960 she started a summer school for singers. She sang frequently with the Intimate Opera Company and with the Sadlers Wells Company.

Her musical sympathies were much wider than many would have suspected. Her meticulous care for detail in her own performance made it a great joy to work with her.

## FRANZ REIZENSTEIN

My long association with Franz Reizenstein consisted of playing in a duo and trio with him, when we covered a large amount of chamber music. I first made his acquaintance before the war, when I heard him play and was immediately very deeply impressed. After then we played over works to each other, and tried them through. The chief quality of his musicianship which so forcibly struck me right from the start was a quite remarkable integrity. He had to respect a composer's work before he would commit himself to working at it for public performance; he rejected anything that did not measure up to his very thorough standard.

In the course of playing Sonatas and Trios his method of working became apparent. He rehearsed everything that he played with the insight of a composer; he was able to see, through the eyes of a composer, the working of another composer's mind, and he could thus appreciate how a piece was written, in a way that is not always possible for other musicians. He had the ability to understand the structure and the overall unity of a piece; he did not immediately take the notes at their face value. In the case of the composition that he wrote for me, the G sharp Sonata, he would sometimes become extremely angry if the music did not quite work in the way that he wished. He would fling the music-paper to the floor, and become outraged. He was at all times entirely identified with his work.

He was always impressed and stimulated by virtuoso playing, which seemed to be part and parcel of his musical thought. Not only that, but

he was always excited by the challenge of instrumental writing, and the technical possibilities of an instrument. He would find out whether an effect was possible; even if it was not, he would still wish to use it. But he had a close and direct knowledge of stringed instruments, which was partly the result of his training under Hindemith. He was able to direct string players in the fingering of a passage in a way that is unknown to most composers.

Perhaps his chief personal quality was a capacity for friendship. He was the most loyal and lasting friend. His sense of enjoyment and fun is well-known; he liked social contacts, whether by meeting people at parties or in other ways. Everybody will remember the enjoyment he had, and shared with others, in the Hoffnung Festivals, with such works as 'Let's fake an opera'.

When he first came to this country he had a close connection with the College through being a pupil of Vaughan Williams. He also did a certain amount of orchestral conducting under Sir Adrian Boult. In spite of this however he did not teach at the College. Since 1958 he taught at the Royal Academy of Music, as well as at the Royal Manchester College.

MARIA LIDKA

## JOHN CHAFFER

1932-1969

John Chaffer studied at the College from 1958 to 1962. His professors included Angus Morrison, Herbert Howells, Lloyd Webber, Hubert Dawkes and Frank Howes, and I think all who met him formed an impression of an engaging and quite unusual personality with a most infectious enthusiasm for the music he loved. This was not all music, by any means. The genuineness of his devotion to the 20th and late 19th century romantics was matched by a complete indifference to the very new and the very old, and he was not in the least affected by current trends and fashions. He was unashamedly intolerant of what he didn't like and he could express his views with a wealth of imagery and wit which made them all but irresistible. When thoroughly wound up on the subject he could make Schoenberg for instance seem, as Thurber says somewhere, 'more clear to me, and less important, than anybody else ever has'. In such ways, as in his refreshing absence of pose and pretence, he was modelled, almost consciously I think, on Delius, the composer whose music he loved best, and who, incidentally, started our friendship in 1954 when John happened to read in the Oxford 'Isis' of the existence, hitherto unsuspected, of another human being who revered that composer's music above all others.

When he came to College he had already been for some years in the wool trade and he never had any intention of becoming a professional musician nor of getting anything 'out' of his career here but for an increased capacity for the enjoyment of music. Music was the most important thing in life to him and he wanted to deepen his understanding of it. This is worth mentioning as it shows a motive which seems, unfortunately, comparatively rare. As a matter of fact, although he returned to the world of business, he put his knowledge to much good and varied use - he published a song, he formed an orchestra, he played light music in a restaurant in Leeds, he conducted a brass band, he accompanied one or two well known singers, he promoted some recitals and

when he died he was writing music criticism for the *Bradford Telegraph and Argus*.

But what he most loved was playing piano duets. All his pianist friends (made, it sometimes seemed, solely for the purpose) were roped into this, and not reluctantly, for here his enthusiasm carried all before it and he had an enviable ability to keep things going. He had amassed, by assiduous searching, an enormous collection of largely out-of-print or unavailable arrangements, from which he would suddenly produce the most unexpected works which we would have to play. He was the most tenacious sight-reader I ever encountered, if not the most accurate, and I shall certainly not forget some of our renderings of works like *The Rite of Spring* and *La Mer*. Aided by his capacity to improvise and play by ear and an immense output of energy, he would, once embarked upon these works, never stop until we had got to the end. A most vivid impression of the work usually remained with me on those occasions and the experience was exhilarating, to say the least. I don't know what the neighbours thought.

He enjoyed the friendship of two of the composers he admired most, John Ireland and C. W. Orr. One of the best things he did was to organise a Wigmore Hall recital in 1963 to present some of Orr's most beautiful and neglected songs; Donald Francke sang and I accompanied. Orr and Ireland were both very fond of John — for one thing, they sensed the immediacy of his understanding of their music. His rather few close friends were very fond of him too, very fond indeed, in spite of his impossibilities, and I think the thing that they will miss most is the creative fantasy of his sense of humour which could leave one aching with laughter and helpless for minutes on end.

He was the prototype of the cultivated and gifted amateur, and it is sad to think that his death has left us with one less of that endearing and increasingly rare species.

ALAN ROWLANDS

## BIRTHS

**Austin:** to Richard R.\* and Virginia (Stevens) on February 17, a daughter, Rachel.

**Gayler:** to John and Janet\* (Jones) on March 20, a son, Edward Dods-worth.

## MARRIAGE

**Ames—Rowe:** Kenneth Ames to Heather Grace Rowe\*, on January 27.

\* Ex. RCM Student.

## DEATHS

**Halley:** Lucy, August 1968.

**Thacker:** Mildred, August 1968.

**Barnes:** Alice Mary (Ibbotson), February 26.

**Beaumont:** Mrs. H. L. (Helena Watson), February 5.

**Ritchie:** Margaret, February 7.

**Fraser:** Mrs Robert (Esmé Iredale), February 10.

**Brown:** Mrs Fred Brown, March 23.

## REVIEWS

### **Sonata for Clarinet and Piano, Op 50**

### **Nocturnes and Cadenzas for Clarinet, Violin and Cello, Op 53**

Alun Hoddinott

(O.U.P.)

The sonata was first performed by Keith Puddy and John Streets in December 1967: it is a comparatively short work—lasting about 11 minutes—and is obviously designed for players such as these and definitely not for the occasional duo-partnership.

The first of the three movements, titled 'Cadenza' and marked 'allegro brioso' is not a free, structureless cadenza as there is an obvious return of one of the 'subjects', but within the movement the instruments are for the most part used conversationally and rhythmic freedom is carefully implied in the writing. The second movement—Aria (adagio)—is a beautifully written expressive movement with the clarinet taking the role of singer, even up to providing a cadenza at the climax of the movement, and the third movement—Moto perpetuo (presto)—is a fast moving, slick conclusion to the work. The Nocturnes and Cadenzas were also given their first performance (February 1968) by members of the Gabrieli Ensemble. As implied by the title, the work falls into clear-cut sections, though these are played without breaks.

The first cadenza (cello solo) is a majestic and expansive opening, and leads to the first nocturne, with all three players now involved in a rather nervous, abrupt way. The next cadenza (violin solo) and nocturne are more continuous and faster moving and followed by the rather melancholic clarinet cadenza. The work ends with a short coda for the complete trio.

ALISON WALLER

### **Selected Essays on Music**

Vladimir Stasov (translated by Florence Jonas and introduced by Gerald Abraham)  
(Barrie & Rockliffe: The Cresset Press, London)

This is an absorbing book; the more so as the writer can say after most of his stories 'I was there.' When Liszt comes for his first appearance in Petersburg, Stasov describes the scene—Liszt alone on the stage—no orchestra, no supporting singers or solo instrumentalists, an unheard-of conceit of self-sufficiency. Instead of mounting the stairs to the platform he had elbowed his way to the front of the hall, leaped up from the floor and proceeded to his seat tearing off his white kid gloves and tossing them under the piano. The programme was largely operatic fantasies, 'William Tell' overture, 'Lucia' andante, 'Don Giovanni' fantasy and so on, two grand pianos being provided which were used alternately throughout the programme so that Liszt faced first one and then the other half of the hall. The reception was tumultuous and Stasov left the hall in a delirium of excitement.

This vividness characterises the whole book, which is in itself a musical history of the times. Dr Gerald Abraham introduces the essays in a biographical sketch of Stasov revealing him as a man of the wide culture of the French 'Encyclopedistes.' Dr Abraham opens his introduction with a quotation from a recent English book which refers in passing to 'a Russian music critic called Stasov.' This is rather like speaking of 'an Irish music critic called Shaw' says Dr Abraham, who goes on to say that Stasov wrote more on art and artists, architects and sculptors than on music alone. His reviews of literature also were very substantial, covering writings of leading English, French and German authors and historians.

This book has for frontispiece a photograph of a three-quarter portrait of Stasov painted by Repin who is only known here by his infinitely moving picture of Mussorgsky in his last years of sickness. Authority and vitality radiate from the Stasov picture making one eager to see more of the painter's work and equally that of his subject. Stasov speaks with high regard for painters like Vereschagin, Antonolsky, Kransky and Bryallov who are not even names outside Russia. The valued friend of Tolstoy and Turgenev, his immense knowledge of books enabled him to be of great help whenever Tolstoy was reading up a subject.

It is, however, as the propagandist of the Russian national school of music that he appears in this selection of essays. He coined the nickname 'mighty handful' for Glinka,

Dargomizhsky, Balakirev, and Rimsky-Korsakov, the last two being later with the "five" along with Chui, Borodin and Mussorgsky. All were helped by Stasov's prodigious knowledge. To Rimsky-Korsakov he sent the story of 'Sadko,' to Borodin 'Prince Igor,' to Mussorgsky 'Khovanshchina' and to many others he sent suggestions for libretti or programmes.

There are seven essays, the longest being 'Review of the Music Events of 1847,' 'Twenty-five years of Russian Art: our Music,' and 'Liszt, Schumann and Berlioz in Russia' based on personal letters and meetings. All the essays are prefaced by brief notes from Dr Abraham which, together with his introductions and portraits, are most valuable in themselves. The translation by Florence Jonas is very readable and her 'translator's note' emphasizes the importance of Stasov's writings as a primary source for the study of Russian art, literary, pictorial or musical. An excellent book, well worth the three guineas asked for it.

CORNELIUS FISHER

## BOOKS AND MUSIC RECEIVED

### MUSIC

#### *Piano Solo*

|                                     |                 |               |
|-------------------------------------|-----------------|---------------|
| A Little Suite                      | Alan Boustead   | 4s.           |
| Ballade                             | Alan Rawsthorne | 12s. 6d.      |
| Fourteen Studies (in two sets)      | Wilfred Josephs | 15s. each set |
| The Young Pianist's Handel (Book 1) | Maisie Aldridge | 8s.           |

#### *Piano Duet*

|                                                              |                       |            |
|--------------------------------------------------------------|-----------------------|------------|
| Fox-Trot (Old Sir Fauk)                                      | William Walton        | 5s.        |
| <i>Harpichord or Organ</i> (with two violins and cello/bass) |                       |            |
| Concerto in C minor (arr. Salter)                            | attr. to A. Scarlatti | 10s. score |

#### *Two Guitars*

|                           |          |     |
|---------------------------|----------|-----|
| Three Dances (arr. Quine) | Wm. Byrd | 5s. |
|---------------------------|----------|-----|

#### *Violin and Piano*

|             |                 |          |
|-------------|-----------------|----------|
| Concertante | Alan Rawsthorne | 12s. 6d. |
|-------------|-----------------|----------|

#### *Horn and Piano*

|                                          |        |     |
|------------------------------------------|--------|-----|
| Intermezzo (Op 119, iii) (arr. Phillips) | Brahms | 5s. |
| Notturmo (Op 54, iv) (arr. Phillips)     | Grieg  | 5s. |

#### *Oboe* (unaccompanied)

|          |                |         |
|----------|----------------|---------|
| Refrains | Racine Fricker | 4s. 6d. |
|----------|----------------|---------|

#### *Soprano and Harp*

|               |                 |     |
|---------------|-----------------|-----|
| Scena Rustica | Alan Rawsthorne | 8s. |
|---------------|-----------------|-----|

#### *Unaccompanied mixed voices or solo octet*

|                     |              |     |
|---------------------|--------------|-----|
| Four Wanton Ballads | John Gardner | 6s. |
|---------------------|--------------|-----|

#### *Mixed Voices and Orchestra*

|            |                |           |
|------------|----------------|-----------|
| Black Bart | Alun Hoddinott | v.s. 11s. |
|------------|----------------|-----------|

All the above O.U.P.

### BOOKS

#### *John Ireland*

|                                             |                 |         |
|---------------------------------------------|-----------------|---------|
| Catalogue of Published Works and Recordings | Boosey & Hawkes | 2s. 6d. |
|---------------------------------------------|-----------------|---------|

#### *Elgar*

|                        |                               |              |
|------------------------|-------------------------------|--------------|
| 'The Great Composers.' | Michael Hurd<br>Faber & Faber | 21s. (£1.05) |
|------------------------|-------------------------------|--------------|

## RECENT SUCCESSES

### *BBC Beethoven Competition*

#### *Violin and Piano Duo*

Winners: Levon Chilingirian (*violin*)  
Clifford Benson (*piano*)

#### *Piano Trio*

Winners: Orion Trio (*pianist Ian Brown*)

### *Sir Thomas Beecham Scholarship*

1st Prize: Yvonne Fuller (*soprano*)  
2nd Prize: Doreen Cryer (*contralto*)

### *Kathleen Ferrier Memorial Scholarship*

1st Prize: Della Jones (*soprano*)  
2nd Prize: Brian Rayner Cook (*bass-baritone*)

### *Eleanor Rombro-Stepanov Piano Competition (Vienna)*

Winner: Dennis Lee

### *Boise Foundation Awards*

Ann Williams (*soprano*)  
Prunella Pacey (*viola*)  
Proxime: Levon Chilingirian (*violin*)

## PRIZE COMPETITIONS—EASTER 1969

### **'Cello**

IVOR JAMES £35

Nigel Parry

### **Singing**

LESLIE WOODGATE £5 5s.

Martin Oram

TOPLISS GREEN £4 4s.

Heather Brown

Highly commended: Roger Begley, Stephen Roberts, Caroline Campbell

### **Piano**

ELLEN MARIE CURTIS (Mozart Sonata)

Bernadette de Villiers £10

Marilyn Whitehead—£7

Highly commended: Sally Phillips, Kay Armour, Etelvena Rodrigues

JOY SCOTT—£25 (Grade V)

Glyn Barfield

Highly commended: Brian Sayer, David Harper, Bryn Turley

VIVIAN HAMILTON—£13

Simon Gutteridge

Highly commended: David Trafford, Philip R. Buttall

### **Chamber Music**

KATHLEEN LONG—£20

Maureen Doig (*violin*), Rosalind Porter (*'cello*), David Trafford (*piano*)

Highly commended: Nicholas Logie (*viola*), Alison Waller (*clarinet*),  
Richard Greenwood (*piano*)

Commended: Susan Smith (*clarinet*), Nicholas Bamford (*trumpet*),  
Richard Howarth (*violin*), Alison How (*double bass*),  
Julian Davies (*piano*)

**Adjudicators:** Antonia Butler, Margaret Field-Hyde, Madeleine Windsor, Wilfred Parry

# CONCERTS

## PATRON'S FUND

### STUDENT COMPOSERS CONCERT

March 26

|                                                                                                   |                                   |
|---------------------------------------------------------------------------------------------------|-----------------------------------|
| STABAT MATER for Soprano and Baritone soloists, small chorus<br>and chamber orchestra             | <i>Richard Roderick-Jones</i>     |
| CAROLIE GIBB, BRIAN COOPER                                                                        |                                   |
| Prelude for Chamber Orchestra                                                                     | <i>Nicola Lefanu</i>              |
| SINFONETTA in two movements                                                                       | <i>Douglas Young</i><br>(Scholar) |
| Conductor: PARRY WORDSWORTH (Scholar)                                                             |                                   |
| II. CANTICO DEI CANTICI 2 The Songs of Songs for solo mezzo-soprano                               | <i>Nicola Lefanu</i>              |
| ANGELA HOLDEN                                                                                     |                                   |
| 'LA CHIFFREUSE' from Les Fleurs du Mal by Baudelaire for Soprano, Violin and<br>Chamber Orchestra | <i>Ronan Elias</i>                |
| Soprano: MISS JANE MANNING                                                                        |                                   |
| Violin: JOHN TRULLER (Associated Board Scholar)                                                   |                                   |
| Conductor: GEORGE BROWN                                                                           |                                   |

## OPERA AND DRAMA

### THEY CAME TO A CITY

by

J. B. PRIESTLEY

February 25

Lady Loxfield, CAROLINE FRIEND; Philippa Loxfield, her daughter, SUSAN CAMPBELL (Act I), SUSAN WILKINS (Act II); Mr Gudworth, IAN FISHMAN; Mrs Batley, ANN HODGES; Sir George Geddefy, ROGER BEGLEY; Miss Dorothy Stritton, SALLY CARTER (Act I), CAROL GIBB (Act II); Malcolm Stritton, her husband, JAMES WALLACE; Alice Foster-Gillian Dart (Act I), HAZEL HIBBERT (Act II); Joe Dimmore, GEOFFREY CLARK

*The play produced by JOYCE WODFORD*

*Fanfares by COLIN CLAGUE*

Scenery from the Royal College of Music Scene Dock

*Painted by ANGELA VERNON BATES*

*Electrician: MARTIN ORAM*

*Stage Manager: PEGGY TAYLOR*

*Production Manager: PAULINE ELLIOTT*

### OPERA REPERTORY

March 14

SUZANNE'S SECRET, Interlude in One Act *Wolf-Ferrari*

Court Gil, PETER STEARNS; The Countess Susanna, ELIZABETH LANE; Sante, their servant, JAMES COLCLOUGH

*Pianist: GRAHAM BOND*

*Conducted by: RICHARD AUSTIN*

*Produced by: DENNIS ARUNDELL*

LA BOHEME (Act IV) *Puccini*

Rudolph, RAYMOND SALLEY; Marcel, JOHN SHORT; Schaunard, MARTIN SNOWDEN; Colline, MICHAEL POLLE  
Musetta, ELIZABETH LANE; Mimi, DELLA JONES

*Pianist: PETER INNES*

*Conducted by: GRAHAM BOND*

*Produced by: DENNIS ARUNDELL*

*Production Manager: PAULINE ELLIOTT*

*Stage Director: PEGGY TAYLOR*

*Assistant Stage Managers: ROGER BEGLEY, MARTIN ORAM, KENNETH WHITE*

Scenery from the Royal College of Music Scene Dock painted by ANGELA BATES

*Wardrobe: EILEEN ANDERSON*

*Hair by: NERT*

## OPERA REPERTORY

March 25

SEZANNE'S SECRET, Interlude in One Act

Wolff-Ferrari

*Libretto by Enrico Golisciani*

*English Version by Claude Aveling*

*Production by DENNIS ARUNDELL*

COUNT GIL, PETER AARNS; THE COUNTESS SUSANNA, MARGARET LYNCH; Sante, their servant, JAMES COLCLOUGH

*Pianist GRAHAM BOND*

*Conducted by RICHARD AUSTIN*

LAINIAPP, Act I, Scene 2

Fendi

*Libretto by Arrigo Boito*

*Production by ERIC SMITHING*

Mrs Alice Ford, ANN PAUL CHAM; Mrs Meg Page, ANITA WILLIAMS; Mrs Quickly, ANNE COLLINS; Nanetta (Mrs Ford's daughter), JONIS LUTHERLY; Lenton and Doctor Gains, her suitors, ROBERT BISHOP and JAMES COLCLOUGH; Ford, ROGER BEGLEY; Bardolph, MARTIN GRAM; Pistol, JOHN SHORT

*Pianist PETER INNESS*

*Conducted by JOHN BURDEKIN*

PRINCESS IDA, Part of Act II

Sullivan

*Book by W. S. Gilbert*

*Production by ANDREW DOWNIE*

Prince Hilation, ROBERT BISHOP; Cyril and Florian, his friends, MARTIN GRAM and ROGER BEGLEY; Princess Ida, BARBET EDWARDS (1st Year); Lady Blanche, Professor of Abstract Science, ANNE COLLINS; Lady Psyche (Professor of Humanities), CELIA JEFFERYS (1st Year); Melissa, ANITA WILLIAMS; Lady Sacharissa, CAROLINE FRIEND (2nd Study Class); Lady Chloe, SUSAN CAMPBELL (2nd Study Class)

Chorus of Girl Graduates: SALLY CARTER (2nd Study Class), HAZEL HUBBERT (2nd Study Class), SORA JONES (1st Year), CATHERINE MARTIN (2nd Study Class), JACQUELINE PEGRIM (1st Year), SUSAN WILKINS (Drama)

*Pianist PETER INNESS*

*Conducted by GRAHAM BOND*

*Assistant Stage Managers: MICHAEL TOLLES, RAYMOND MCALLY, KENNETH WHITE*

*Costumes for the Lady Graduates in Princess Ida kindly lent by the D'Oyle Carve*

*Wigs by BERT*

*For the Royal College of Music Opera School*

*Director of Opera: RICHARD AUSTIN*

*Resident Producers: DENNIS ARUNDELL, ERIC SMITHING and JOYCE WOMERMAN*

*Music Staff: DAVID TOD BOYD*

*Repetiteurs: GRAHAM BOND, JOHN BURDEKIN, PETER INNESS and DAVID MCBRIDE*

*Secretary: PAULINE ELLIOTT*

## THE FIRST ORCHESTRA

March 13

ADAGIO AND FUGUE for Strings, K.546

Mozart

MAGDA'S ARIA from 'The Consul', To this we've come

Menotti

CELIA JONES (Associated Board Scholar)

SYMPHONIC POEM, Till Eulenspiegel

Strauss

PIANO CONCERTO no. 1 in d

Brahms

CLIFFORD BENSON

*Conductor: MR VERNON HANDLEY*

*Leader of the Orchestra: MARK BUTLER*

## CHAMBER ORCHESTRA

February 13

SINFONIE for Wind Instruments, op. 7

Strauss

CONCERTO no. 2 for Violin and Orchestra in g

Prokofiev

JOAN ARTHURTON (Exhibitioner)

PARTITA for Double String Orchestra

Faughan Williams

SYMPHONY no. 41 in C, the Jupiter

Mozart

*Conductor: MR HARVEY PHILLIPS*

*Leader of the orchestra: LEVON CHILINGIRIAN (Scholar)*

## SECOND ORCHESTRA

February 11

OVERTURE: Russian Easter Festival *Rimsky-Korsakov*  
 RECITATIVE AND ARIA FROM LULLA DI LAMMETHMOSE: Requiana nel silenzio *Donizetti*

ELIZABETH LANE

Conductor: EDWARD WARREN

FANTASIA ON A THEME BY THOMAS TALLA, for double string orchestra *Vaughan Williams*

SYMPHONY ESPAGNOLE for Violin and Orchestra *Lalo*

MARK REEDMAN

OVERTURE: Oberon *Weber*

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra: MARTIN LOVEDAY

March 18

PRELUDE: Tristan und Isolde *Wagner*

CONCERTO FOR TWO PIANOS in E flat K. 365 *Mozart*

KAY ARMOUR, LESLEY ARMOUR

PHILIP'S ARIA from 'Don Carlos' *Verdi*

Elia giammai m'amo

BRIAN KAYSER COOK

Conductor: COLIN METTERS (Exhibitioner)

SYMPHONY NO. 3 in F *Brahms*

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra: MARTIN LOVEDAY

## THE THIRD ORCHESTRA WITH STUDENT CONDUCTORS

March 20

PRELUDE: Parsifal *Wagner*

Conductor: STEPHEN WIKNER

PIANO CONCERTO NO. 2 in B flat *Beethoven*

MARILYN WHITEHEAD

Conductor: BARRY WORDSWORTH (Scholar)

SYMPHONY NO. 8 in b: 'The Unfinished' *Schubert*

Conductors: JOHN BAIME, GRAHAM BOND (Exhibitioner)

CIRCA'S POLKA: composed for a young elephant *Strauss*

Conductor: GEORGE BROWN

Leader of the orchestra: ROBERT WRIGHT

## CHORAL CONCERTS

February 6

The Choral Class, Soloists and First Orchestra

REQUIEM

VERDI

Sopranos: CAROLINE CHURCHILL, ANN WILLIAMS, ANNE PAUL CHASE, DELLA JONES (Scholar), DINAH HARRIS.

Altos: SUSAN DANIEL, HAZEL HIBBERT, DOREEN WALKER (Scholar), PATRICIA PARKER (Scholar), ANNE COLLINS ANGELA BATES (Scholar), ORIEL BUTHERLAND (Scholar).

Tenors: RAYMOND SCALLY, IAN THOMPSON, PAUL WADE (Scholar), JOHN SMITH.

Basses: CHARLES KERRY, TIMOTHY ROWE, BRIAN KAYSER COOK, MICHAEL TOLLIS (Scholar).

Conductor: MR JOHN RUSSELL

Leader: MARK BUTLER

## The Bach Cantata Club

Choir and Orchestra

**March 21**

Portuguese Polyphonic Music

|                                                                                                                    |                        |
|--------------------------------------------------------------------------------------------------------------------|------------------------|
| MAGNIFICAT for Double Chorus                                                                                       | Don Pedro da Esperanca |
| HYMN for an Office of the Blessed Virgin Mary, for four-part Chorus                                                | Don Pedro da Esperanca |
| ASPERGES ME for four-part Chorus<br>(From the Book of the Holy Week)                                               | Emmanuelis Cardoso     |
| CANTATA NO. 158, Der Friede sei mit dir<br>Bass STEPHEN ROBERTS (Associated Board Scholar)                         | Bach                   |
| JESU, MEINE FREUDE<br>Soprano: SUSAN CAMPBELL, JUDITH REES Bass: MICHAEL BAUER                                     | Buxtehude              |
| JESU, MEINE FREUDE<br>Violini: LEVON CHILINGIRIAN (Scholar), PETER STEVENS Cello: SARA PACY Bass: RICHARD BRAMHALL | Bach                   |
| Continuo: RICHARD COLESON, BARRY WORDSWORTH (Scholar)                                                              |                        |
| Conductor: MR DENYS DARTIGW                                                                                        |                        |

## LECTURE-RECITALS

RONALD STEVENSON

(Piano)

**March 10**

PASSACAGLIA on D.S.C.H. (1962)

Ronald Stevenson

ETA HARRICH-SCHNEIDER

(Harpichord)

**February 17**

THE GOLDBERG VARIATIONS

J. S. Bach

## SPECIAL CONCERTS

THE ROSTAL-PALM-SCHRÖTER TRIO

Violin MAX ROSTAL

Cello SIGFRIED PALM

Piano HEINZ SCHRÖTER

**February 7**

|                   |                |
|-------------------|----------------|
| Trio in G, K. 564 | Mozart         |
| Trio (1937)       | Heinz Schröter |
| Trio in G, op. 47 | Brahms         |

## STUDENTS OF THE NAVARRA MASTER CLASS FOR CELLISTS

**January 28**

|                    |                                                 |             |
|--------------------|-------------------------------------------------|-------------|
| CONCERTO in a      | KATHLEEN BLAIR, Accompanist MARJORIE IRBY       | Saint-Saëns |
| STÜCKE IM VOLKSTON | PETER WORRAULT, Accompanist ROSALIND BIVAN      | Schumann    |
| SCHÉLOMO           | JOANNA MILHOLLAND, Accompanist HILARY MACNAMARA | Bloch       |
| CONCERTO in a      | MARILYN JANSOM, Accompanist MARJORY DUTTON      | Schumann    |

## WORKSHOP PERFORMANCES

THE MUSIC GROUP OF LONDON

**February 3**

Violin HUGH BEAN

Clarinet BERNARD WALTON

Cello FILEEN CROXFORD

Piano DAVID PARKHOUSE

QUATUOR POUR LA FIN DU TEMPS

Oliver Messiaen

# February 10

Clarinet BERNARD WALTON  
Horn ALAN CIVIL  
Violin HUGH BEAN  
Cello EILEEN CRONFORD  
Piano DAVID PARKHOUSE

TRIO for Clarinet, Cello and Piano in one movement Robert Simpson  
QUARTET for Clarinet, Horn, Violin and Cello in B flat Rossini  
arr. A. Civil

# March 17

Clarinet BERNARD WALTON  
Violin HUGH BEAN  
Cello EILEEN CRONFORD  
Piano DAVID PARKHOUSE

PIANO TRIO in B, op. 8 Brahms  
FANTASIES for Clarinet and Piano, op. 3 Alexander Goehn

# CHAMBER CONCERTS

## January 14

ZEITMASS for Wind Quintet Stockhausen  
Flute CHRISTINE WHITFIELD (Exhibitioner) Oboe ANDREW CAUTHERN Cor Anglais RICHARD O'CONNOR  
Bassoon ROBERT CODD (Scholar)  
Directed by GEORGE BROWN

SONATA NO. 2 for Piano Hindemith  
HOWARD SMITHY (Scholar)

PIERROT LUNAIRE Schonberg  
Speaker ROSMARY HARDY (Exhibitioner)

Flute JOSEF VAN WALSEM Piccolo DAVID EATON Clarinet ALISON BATES Bass Clarinet PAUL SCHUMANN  
Violin STEPHEN WIKNER Viola SIMON ROWLAND-JONES (Scholar) Cello DUTRICH BETHGE  
Piano DOUGLAS YOUNG (Scholar)  
Directed by MR EDWIN ROXBURGH

## January 21

## Works prepared for the Boulanger Master Class, December, 1968

TRIO SONATA NO. 1 for Organ in E flat Bach  
(1685-1750)

LACHRYMAE PAVANE Dowland  
(1563-1626)

Soprano CAROLINE FRIEND Bass MICHAEL FOLDS (Scholar) Viola da Gamba RUTH MITCHELL Harpsichord  
BARRY WORDSWORTH (Scholar)

ADAGIO AND FUGUE from the Sonata in g for solo violin Bach  
(1685-1750)

CIACONA for Organ in c LEVON CHILINGIRIAN (Scholar) Buxtehude  
(1637-1707)

FOUR PARTSONGS: JERRY BRAINARD

Revey venir Claude le Jeune  
(1528-1608)

Mille regrets Josquin des Pres  
(1440-1521)

Quand mon mary Luzzini  
(1532-1594)

O Mirtillo Monteverdi  
(1567-1644)

## VOCAL ENSEMBLE OF THE ROYAL COLLEGE OF MUSIC

Director MR JOHN LAMBERT  
Conductor COLIN METTERS (Exhibitioner)

TWO PIECES for Brass Quartet: Giovanni Gabrieli  
Canzon I: La Spiritata (1557-1612)

Morgenruf Hermann Regner  
(b. 1928)

Trumpets SIMON FERGUSON, MICHAEL HENBOR (Scholar) Trombones DAVID PURSER, NOEL ABEL Faure  
Eulgie for Cello and Piano (1845-1924)

APRES UN REVE, for Mezzo-Soprano and Piano KEITH GLOVER, JANE ATKINSON Faure  
(1845-1924)

AS IT FELL UPON A DAY PATRICIA PARKER (Scholar, Accompanist) CLIFFORD BENSON Aaron Copland  
(b. 1900)

Soprano CARMELI FRIEND Flute CHRISTOPHER NICHOLS Clarinet PAMELA TORRANCE Scholar  
Tzigane, for Violin and Piano

Race,  
1875-1937

GWYNETH BARKHAM (Scholar), Accompanist CHRISTOPHER GRANT

## INFORMAL CONCERTS

January 8

PARITA no. 2 for Piano in c

ELIVISA RODRIGUES

Bach

Songs for Soprano and Piano:

Suleika (1st setting), Schubert. Immer leiser wird mein Schlummer, Brahms. Schlagende Herzen, Strauss.

MARGARET FYNCH, Accompanist BRYAN SAYER Associated Board Scholar.

THIRTY-TWO VARIATIONS for Piano in c

DAVID TRAFFORD Associated Board Scholar

Beethoven

SONATA for Violin and Piano

LEVON CHILINGIRIAN (Scholar), CLIFFORD BENSON

Debussy

January 15

SONATA for Piano in c, op. 90

BRYAN TURLEY Associated Board Scholar.

Beethoven

Songs for Soprano and Piano

Clair de lune. Toujours. Chanson d'amour  
DINAH HARRIS, Accompanist CHRISTOPHER GRANT

Fauré

FOUR PIECES for Piano:

Fairy Tale in B flat minor, op. 20, no. 1, Medtner. Prelude in E flat minor, op. 23, no. 9, Rachmaninoff.  
Prelude in B minor, op. 32, no. 10, Rachmaninoff. Fairy Tale in B minor, op. 20, no. 2, Medtner.

RICHARD SIMM

STRING QUARTET in C K.465

Violin PAUL WOOD, PHILIP YEELES Viola NICHOLAS LOGIE (Scholar) Cello KETH GLOSSOP

Mozart

January 22

SONATA for Cello and Piano in F

DETTRICH DITTMER, NIEL IMMELMAN

Brahms

THEME AND VARIATIONS for Piano

DETTRICH DITTMER (Scholar).

Fauré

FOUR SONGS for Contralto and Piano

Der Musikant. Gesang Weylas. Verborgenheit. Füsse  
DORIS WALKER (Scholar), Accompanist MARILYN WHITEHEAD

Wolf

TWO PIECES for Clarinet and Piano:

Andantino, Florent Schmitt. Dance Preludes, Lutoslawski  
ALISON WALTER (Exhibitioner) BRYAN SAYER Associated Board Scholar

February 5

STRING QUARTET in E flat, op. 64, no. 6

Violins ROBERT WRIGHT, NIGEL EDWARDS Viola MAURA MCMAHON Cello CATHERINE BUTING

Haydn

FOUR SONGS for Baritone and Piano

Der Atlas. Ihr Bild. Das Fischermdchen. Am Meer  
MARTIN SNOWDEN, Accompanist JOHN BURDEIN

Schubert

CONC.

CONCERTSTUCK for Viola and Piano.

SEMRA OZKIRLI, BRYAN SAYER (Scholar)

Enesco

FOUR SONGS for Soprano and Piano

Denk es, O Seele. Du denkst mit einem Fadchen. Bedeckt mich mit Blumen. Ich hab in Penna einem  
Liebsten wohnen

Wolf

ANGELA WHITTINGHAM, Accompanist STEPHEN ROSE

SONATA for Cello and Piano in g

RICHARD TADE (Scholar), ROGER BUCZYNSKI

Handel

TWO IMPROMPTUS for Piano

In G flat, op. 90, no. 3. In A flat, op. 90, no. 4  
GILLIAN NATHANIEL

Schubert

## HARPSICHORD CONCERT

February 19

THREE SONATAS

In c, L.467. In c, L.457. In c, L.466

Scarlatti

GILBERT ROWLAND

Trio for Flute, Oboe and Basso Continuo in c

Flute AURIOL LARK (Scholar) Oboe PETER WALDEN (Exhibitioner) Continuo, Bassoon KATHERINE MORTON,

Telemann

Harpsichord MARY THURMAN

ORDRE no. 25

Couperin

CONCERTO for Harpsichord, two violins and cello in A

Harpsichord RICHARD COULSON Violins PETRONELLA DITTMER (Scholar), JOHN CRAWFORD (Scholar) Cello

Dittersdorf

FRANCES JONES

CAPRICCIO on the departure of his beloved brother

RONALD LEITH

Bach

PASSACALLE

ANDREW ARMSTRONG

Damase

### March 1

CONCERTO NO. 3 for Organ and Harpsichord Solo  
 CONCERTO NO. 4 for Organ and Harpsichord Solo  
*Organ* JERRY-PAUL BRAINARD *Harpsichord* RONALD LETH  
 EIN KEINES REQUIEM, for Bass Voice, Cello and Piano Hermann Reutter  
*Bass* CHARLES KERRY *Cello* KATHARINA MACHLER *Piano* MARGOT KAZIMIRSKA  
 THREE SONGS for Soprano and Piano Rovani  
 La partenza. La pastorella delle Alpi. La promessa  
 SOPHIA SAU-LONG CHAU, *Accompanist* JULY SAU-LING SUNG, *Associated Board Scholar*  
 STRING QUARTET NO. 3 Shostakovich  
*Violins* MARIAN GERMAINS, CAROLYN DAVIES *Viola* JUDY FARLING  
*Cello* JULIAN LLOYD WEBBER *Scholar*

### March 19

CONCERTSTÜCK for two clarinets and piano, op. 114 Mendelssohn  
*Clarinet* STUART ALLEN, ALISON WALLER *Exhibitioner* *Piano* STEPHEN ROSE  
 THREE MICHELANGELO LIDER Wolt  
 Wohl denk' ich oft. Alles ended, was entsteht. Fühlt meine Seele  
*Bass* MICHAEL BAUER *Accompanist* CHRISTOPHER GRANT  
 SEVEN PIECES from 'Forest Scenes' for Piano, op. 82 Schumann  
 CHOI SOWN-IL, *Associated Board Scholar*

## ARCM EXAMINATIONS APRIL 1969

### SECTION I. PIANOFORTE (Performing)

|                         |                |
|-------------------------|----------------|
| Bayne, Margaret Roy     | Dunblane       |
| Carolan, Lucy           | Edinburgh      |
| cDastur, Behram Phirose | London         |
| cDodd, Thomas James     | Sutton, Surrey |
| Fowke, Philip Francis   | Gerrards Cross |
| Gammon, Philip          | Pinner         |
| cHendrick, Philomena    | Cork, Ireland  |
| Hill, Judith Margaret   | Newport, Mon.  |
| Lambert, Michael James  | Stoke-on-Trent |
| Polasek, Milada         | London         |
| Suwala, Elizabeth Mary  | London         |

### SECTION II. PIANOFORTE (Teaching)

|                              |                        |
|------------------------------|------------------------|
| Anderson, Ian Scott          | Glasgow                |
| Archibald, Margaret Helen    | Edgware                |
| Attwell, Thomas Leslie Steen | Roby, Nr. Liverpool    |
| cBateson, Lesley Mary        | Kendal                 |
| cBetts, Susan Jessie         | Redbourn               |
| Boden, Joyce Lee             | Burton-on-Trent        |
| Bolton, Diana Lilian Mary    | Ormskirk               |
| cBoughy, Elizabeth Ann       | Kettering              |
| Burrows, Patricia Jean       | Pudsey, Yorkshire      |
| cButtall, Philip Robert      | Plymouth               |
| Cameron, Jean Elizabeth      | Kilmarnock             |
| Chan, Doreen                 | Leyland, Lancs.        |
| cChang, Josephine            | Hong Kong              |
| cCzyrek, Maria Zofia         | Poland                 |
| *Deane, Margaret Gillian     | Ruislip                |
| cDenny, Catherine Elizabeth  | Leeds                  |
| Gates, Samuel                | Mauchline, Ayrshire    |
| Gordon, Elaine               | Rosscarberry, Co. Cork |
| Graber, Georgina Elizabeth   | Chepstow, Mon.         |
| cGray, Alan Keith            | New Barnet             |
| Greenwood, Angela            | Lyme Regis             |
| cHarper, John Michael        | Ipswich                |
| Hawtin, David Laurence       | London                 |
| cHoward, Francis John        | Bushey                 |
| cHumphrey, Vivienne Joy      | Plymouth               |
| Hunter, Caroline Taylor      | Glasgow                |
| cJohn, Ann Margaret          | Cardiff                |
| cJohnson, Michael David      | Sanderstead            |
| Jones, Ernest Frederick      | Southall               |

|                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                               |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| c*McDermott, John Bernard<br>McSweeney, Maeva<br>Mayne, Diana Margaret<br>*Metcalfe, Anthony Alan Burke<br>Nicholls, Ruth Alexandra<br>c*Powell, Mary Freda<br>Ralph, Jane Mary<br>*Reason, Richard Peter<br>cSalmon, Gillian Wendy<br>*Salmond, David Alistair<br>Simister, Angela Mary<br>cToller, Marilyn Northcote<br>Wong, Bertha Zai-Yu<br>c*Young, Leonard Frank | Darwen<br>Dublin<br>Marple Bridge, Cheshire<br>Leamington Spa<br>Walsall<br>Chertsey<br>Redditch<br>London<br>Ilford<br>Kirkcaldy, Fife<br>Birmingham<br>Northwood<br>London<br>Northallerton |
| SECTION III. PIANOFORTE (Accompaniment)                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                               |
| Fray, Katharine Dawn<br>*Seymour, Peter Geoffrey                                                                                                                                                                                                                                                                                                                        | Eastleigh<br>Huddersfield                                                                                                                                                                     |
| SECTION IV. ORGAN (Performing)                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                               |
| Hollick, Douglas William<br>cLaing, John Hodder<br>Mackinnon, Peter Bruce<br>c*Pauls, Cherry Willow<br>*Richardson, Christopher Gordon<br>cSmart, Jason Richard<br>cVendome, Richard Andrew                                                                                                                                                                             | Garshaltton Beeches<br>Ashted<br>Ontario, Canada<br>Staines<br>Leeds<br>Cowes, Isle of Wight<br>Oxford                                                                                        |
| SECTION V. ORGAN (Teaching)                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                               |
| cFoss, John Norman<br>cGarrett, Elizabeth Anne<br>cMarten, Jonathan<br>Monk, Alison Jane<br>*Singleton, Geoffrey                                                                                                                                                                                                                                                        | London<br>Guildford<br>Bexhill-on-Sea<br>Gosport<br>Thornton, Cleveleys, Lancs.                                                                                                               |
| SECTION VI. STRING INSTRUMENTS (Performing)                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                               |
| <i>Viola</i>                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                               |
| ‡O'Grady, Seamus<br>‡Ozkirli, Semra                                                                                                                                                                                                                                                                                                                                     | Ballyfermot, Co. Dublin<br>Istanbul                                                                                                                                                           |
| <i>Violoncello—</i>                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                               |
| ‡O'Donovan, Hilary                                                                                                                                                                                                                                                                                                                                                      | Dalkey, Co. Dublin                                                                                                                                                                            |
| SECTION VII. STRING INSTRUMENTS (Teaching)                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                               |
| <i>Violin</i>                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                               |
| Balls, Susan<br>c‡Barkham, Gwyneth Villanelle<br>cBent, George William Alfred<br>cFree, Patricia Harriet<br>cHeaton, Margaret<br>*Johns, David Emanuel<br>cPhillips, Heather Sally<br>Plumstead, Patricia Julie<br>Potter, Heather Anne<br>cSkinner, Simon Michael<br>Trodd, Jane Rosemary<br>‡Wykes, David Keith                                                       | Bury St. Edmunds<br>London<br>Leicester<br>Christchurch, New Zealand<br>Huddersfield<br>London<br>Ilford<br>Norwich<br>Bexleyheath<br>Rochester<br>Canterbury<br>Chipping Norton              |
| <i>Viola —</i>                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                               |
| ‡*Faulkner, Mary<br>*Humpage, John David<br>Perkins, Alan Stewart<br>c‡Rowley, Ann                                                                                                                                                                                                                                                                                      | London<br>Colchester<br>Crewe<br>Langley, Bucks.                                                                                                                                              |

*Violoncello*—  
 cBrooks, William Rowland  
 Doe, Roger Norman  
 Fletcher, Carole Ann

Upminster  
 Tonbridge  
 Bristol

SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing)—

*Flute*—  
 cBaker, Alan Thomas  
 cEaton, David Hugh James  
 cLark, Auriol Edwina  
 cVan Walsum, Joeske

London  
 Cheltenham  
 London  
 Aberdeen

*Oboe*—  
 c†Pullen, John David

Gt. Bookham, Surrey

*Clarinet*—  
 cMcGregor, Barbara

Leicester

SECTION X. WOODWIND AND BRASS (Teaching)—

*Flute*—  
 Kinloch, Victoria  
 cOgonovsky, Margaret Elizabeth  
 Smith, Alison Ciona  
 Ward, Susannah

North Berwick, East Lothian  
 London  
 Edinburgh  
 Birkenhead

*Oboe*—  
 \*Lawrence, Roger Anthony  
 cWhelan, Angela

Oxford  
 Woking

*Clarinet*—  
 c†Fenn, Jennifer Margaret  
 cIhnatowicz, Richard James

Whitley Bay, Northumberland  
 Croydon

*Horn*—  
 Kampen, Paul Anthony

Shipley, Yorkshire

SECTION XI. SINGING (Performing)—

Brady, Pamela Mary  
 †Caddy, Ian Graham  
 Davies, Eleanor  
 Dodd, Gillian  
 c†Fynch, Margaret  
 Godfrey, Thelma Marie  
 Hastings, Kenneth  
 cHolden, Angela Joy  
 cJeffreys, Celia  
 cLee, Jane  
 McDoval, Eleanor Jane  
 cStearn, Peter Reginald

Moreton, Wirral, Cheshire  
 London  
 Builth Wells, Breconshire  
 Newcastle-upon-Tyne  
 London  
 Leatherhead  
 London  
 Oakley, Essex  
 Southampton  
 Singapore  
 Ollerton  
 London

SECTION XII. SINGING (Teaching)—

cBrown, Heather Linda  
 Clapp, Elizabeth Frances  
 †Rees, Vernon Claude  
 cRihlmann, Eleanor  
 Russell, Gibson Howard  
 cShort, John Gilbert  
 cTalbot, Charles John

Wimborne, Dorset  
 Bristol  
 London  
 Redruth  
 London  
 Thornaby-on-Tees  
 Edenbridge

SECTION XIV. HARPSICORD (Performing)—

c\*Armstrong, Andrew Vincent Carden  
 c\*Brainard, Jerry Paul  
 c\*Rowland, Gilbert Raymond David

Haywards Heath  
 Rochester, N.Y., U.S.A.  
 London

# SECTION XVII. MILITARY BANDMASTERSHIP

|                        |                         |
|------------------------|-------------------------|
| Chircop, Anthony       | Kneller Hall            |
| Goh, Say Meng          | Singapore               |
| Osile, Peter Jackson   | Kneller Hall            |
| Renton, Frank Anthony  | Kneller Hall            |
| Whelton, John Lawrence | Sholden, Nr. Deal, Kent |

# SECTION XIX. GUITAR (Teaching)—

|              |                     |
|--------------|---------------------|
| cMills, John | Long Ditton, Surrey |
|--------------|---------------------|

# CORRECTION—December 1968:

# SECTION VI. VIOLIN (Performing)—

|                         |        |
|-------------------------|--------|
| c‡Germaines, Marilyn V. | London |
|-------------------------|--------|

‡ *Pass with Honours*

\* *Pass in Special Harmony paper*

c *College student*

# SCHOLARSHIPS

The following Scholarships have been awarded to take effect from September 1969

# FOUNDATION SCHOLARSHIPS

|                    |             |                    |
|--------------------|-------------|--------------------|
| Meyrick Alexander  | Bassoon     | Bristol            |
| David Arnold       | Percussion  | Harold Wood, Essex |
| Roger Chase        | Viola       | Hounslow           |
| Meryl Drower       | Singing     | Aberdare           |
| *Andrew Haigh      | Piano       | Ashford            |
| Martin Hughes      | Violin      | Bromley            |
| Martin McEvoy      | Singing     | Bradford           |
| Richard Meyrick    | Piano       | Aston              |
| John Mortimer      | Composition | Edinburgh          |
| Jonathan Rennert   | Organ/Piano | Richmond           |
| Christopher Wilson | Piano       | Bedford            |

\* Short Course Scholarship for 1 year

# PROXIME ACCESSERUNT

|                   |         |          |
|-------------------|---------|----------|
| Susan Dennis      | Singing | Cardiff  |
| Elizabeth Hammond | Piano   | Retford  |
| Michael Hughes    | Organ   | London   |
| Patricia James    | Oboe    | Benfleet |
| Ronald Willoughby | Viola   | Hessle   |

# NEW STUDENTS

April, 1969

Brian Dallow      Michael Lloyd



